

The practical use of
Drawlet

DRAWING *and* LETTERING PENS

17 Numbers Cover the field of lettering

ESTERBROOK PEN MFG. CO.

Camden, New Jersey.



Three Prize Winning Drawings



Submitted at I.A.D.M. CONVENTION—St. Louis—1925

Introduction , , ,

THE field of hand lettering and drawing is frequently a limited one for the average student, not so much because of a lack of ability to place on paper what he sees or imagines—nor from lack of interest and initiative—but generally, because the media used, with the exception of the pencil, are extremely difficult to handle without considerable practice. This applies with particular force to hand lettering and poster work, in which the brush—an extremely difficult tool for a beginner to handle with facility—has until recently been the principal instrument.

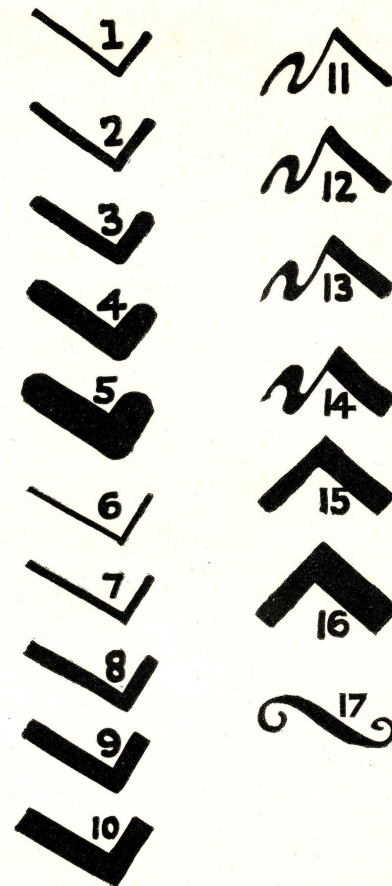
A few years ago Esterbrook brought out a line of drawing and lettering pens which were a big step forward, and enabled students and others besides artists to do neat lettering. By constant research and experiment these pens have been further improved and perfected, and are now called Esterbrook Drawlet Pens. They are as easy to use as a pencil, and promise an expansion in the field of school art in that they automatically produce the much sought clean lines with smooth terminals, either rounded or square.

The secret of success with these special pens lies largely in the design of the disc-like nibs and in the fountain arrangement. These two, in combination, control the thickness of the line, and produce a uniform flow. So the first “wet” lesson is robbed of its dread, and the first work with liquid media is clean-cut, and good to look upon—crowning the beginners’ early attempts with enthusiasm.

Lettering with these pens is extremely simple. It is just a matter of combining a few elementary strokes to make the different letters and borders.

Suggestions as to the possibilities of Drawlet Pens are given on the following pages. A little study will reveal the wide fields that are in this way presented to both teachers and students of drawing.

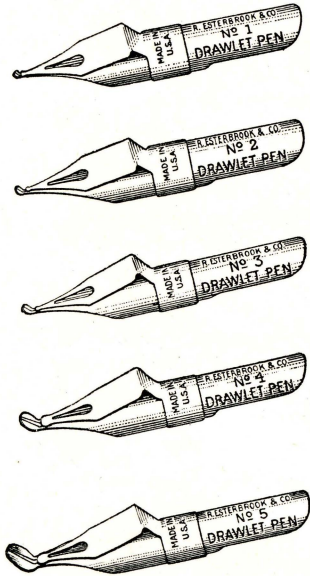
The Esterbrook Pen Company will be glad to confer with those interested, supplying any further information desired, and will welcome any suggestions for further usefulness of the pens that may be discovered by users in actual practice.



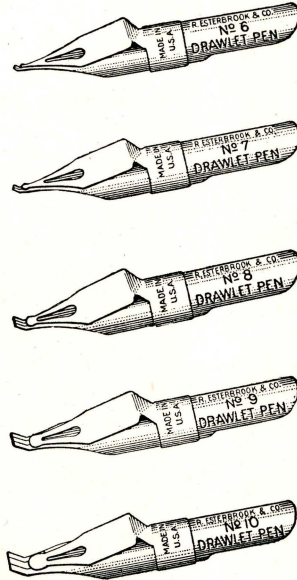
STROKES made by Drawlet Pens
(Actual Size)

Esterbrook Drawlet Pens

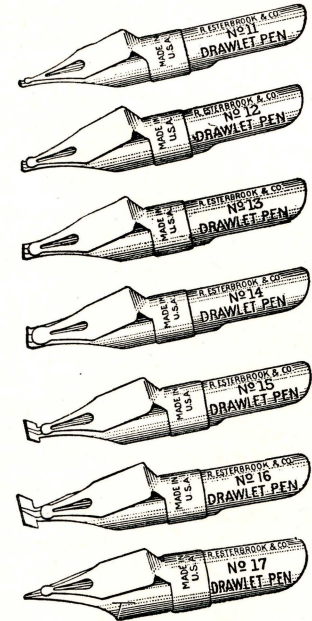
Round Nibs



Square Nibs



Shading Nibs



Lines made by each pen illustrated on page one

17 numbers cover the field of lettering

Practical Instructions for Using "Drawlet Pens"

THE following directions when thoroughly understood and diligently practised will bring success to the student who desires to do attractive lettering.

The most common difficulties likely to be encountered might be mentioned here. There are only two as far as equipment is concerned. One is, when you try to use a pen which has been laid aside and ink has dried and caked on it—a pen is like a brush in this respect—IT MUST BE KEPT CLEAN.

The second difficulty is when your lettering fluid is out of sorts—with foreign matter mixed in it.

With clean consistent ink and clean pens, lettering with "Drawlet Pens" will be a pleasure and a pride.

1. Black India Waterproof Ink is the best black to use, it needs no dilution. For the colors use, Show Card Paint (water-color) and thin with water in a spoon, keeping it well stirred at all times. The reason for suggesting a spoon—it is most practical for a small quantity of color. The colors in Show Card Paint cannot be kept mixed in a bottle, consistently because the pigment settles, and requires too frequent stirring to do good work, therefore you will find that colors mixed separately from the bottle in a small container will give the best results.

The right consistency will letter a solid opaque line. If the line looks faded or streaked, make your fluid a little thicker by adding more paint.

2. Use smooth surface regulation coated cardboard, either gloss or dull finish.

3. Paper should be kept squarely on the desk slightly to the right.

4. Dip pen deeply enough to fill the reservoir.

5. Touch the underside of the pen point on the edge of ink or paint container, to drain off surplus fluid.

6. "Drawlet Pens" Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 possess the ability to make the English alphabet with many strokes less than a brush can. The pen being a stiff instrument it affords a rest on the paper, which steadies your stroke, which a hair lettering brush does not do. The pen affords greater speed and executes many strokes that are not practical with a brush.

The penholder is held naturally in the hand, with ease same as a lead pencil, with the penholder crossing about the center of your forefinger knuckle. End of holder pointing to the right of your shoulder, keeping the entire flat surface of the round nib pen point flat on the paper.

When using any style of lettering pens keep your entire forearm on your desk. Your larger forearm muscle just below the elbow is principally what your arm movement rides on, and is the main anchor for steadying your nerve and stroke; therefore if you persist in keeping your forearm off your desk while lettering it will be harder for you to make uniform letters. The next important rest which works in unison with the forearm muscle is the underside of your hand (or fist), which also rides the paper on which you are lettering. These resting points, or nerve steadiers, as described will give you the greatest advantage in attaining your objective.

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z 25
 a b c d e f g h i j k l m n o p q r s t
 u v w x y z ? \$ 1 2 3 4 5 6 7 8 9 0 ! &

Round Nib Pen No. 2.

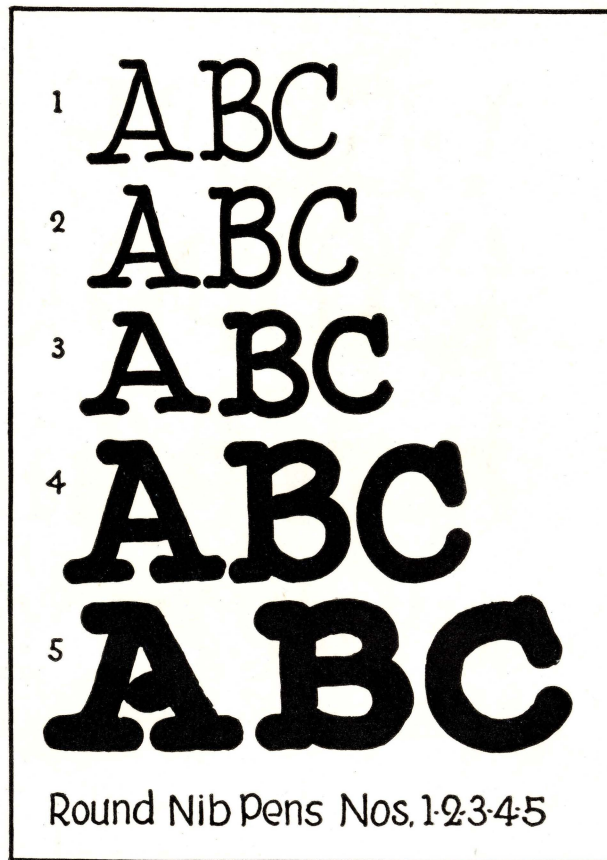
A practical, quick style of lettering done with round nib Drawlet Pen No. 2

THE alphabet on page 4 can be made with any of the Nos. 1, 2, 3, 4, 5 with rounded ends to every stroke, because of the round nib points. This pen is used more like a lead pencil than any pen made, and is just about as easy to use.

Note the arrows—they point the direction in which to move your pen in making the stroke, and are also numbered showing which stroke to make first. The faint cross lines show where the stroke starts or joins another.

The round nibs can be moved on the paper in any direction without danger of blotting. They will either print or write the script, and are excellent for bold line drawing.

Cut A shows the width of line made by each of the five sizes of pens.



Cut A

6 ABC
 7 ABC
 8 ABC
 9 ABC
 10 ABC

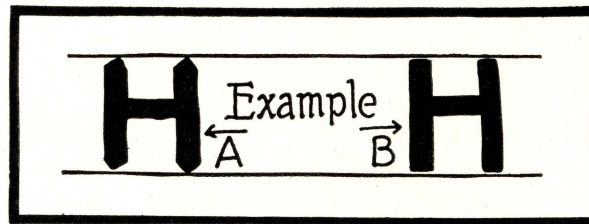
Square Nib Pens Nos. 6-7-8-9-10

Cut No. 2

NOS. 6, 7, 8, 9, 10 are the square nib set, the most perfect set for making square cornered (block) or Gothic letters, either plain or tipped as seen in Cut No. 2, showing lettering with the five pen sizes.

Special holding of the pen is required with these numbers. Example A below shows a perpendicular stroke of the pen when the penholder is held the wrong way, with the tip of the penholder pointing to the right of the shoulder.

Example B shows a stroke holding the pen properly. Instead of the tip of your penholder pointing to the right of your shoulder, you must shift the position, and let the holder point directly at your shoulder. For instance: to form the letter H, this position squares the tops and lower terminals of the two perpendicular strokes of this letter as in all others. This is a very slight change in the position of holding the pen, but it is the proper one and essential.





PENS Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 15, 16 are not intended to make any wider line than the regular size of the nib points. Use a steady, smooth hand pressure to form an easy but firm contact with paper. A slight pause at the end of each stroke with the above numbers only—will give a pleasing sharp finished terminal. In other words, don't lift the large flat nibs up too quickly at the finish of a stroke, especially when the ink is low on the pen.

It is different with Nos. 11, 12, 13, 14, 17. These points are the shading pens of the Drawlet line. You may put extra pressure for wider shaded lines, and they can be lifted either slowly or quickly at the finish of each stroke, with sharp effect.

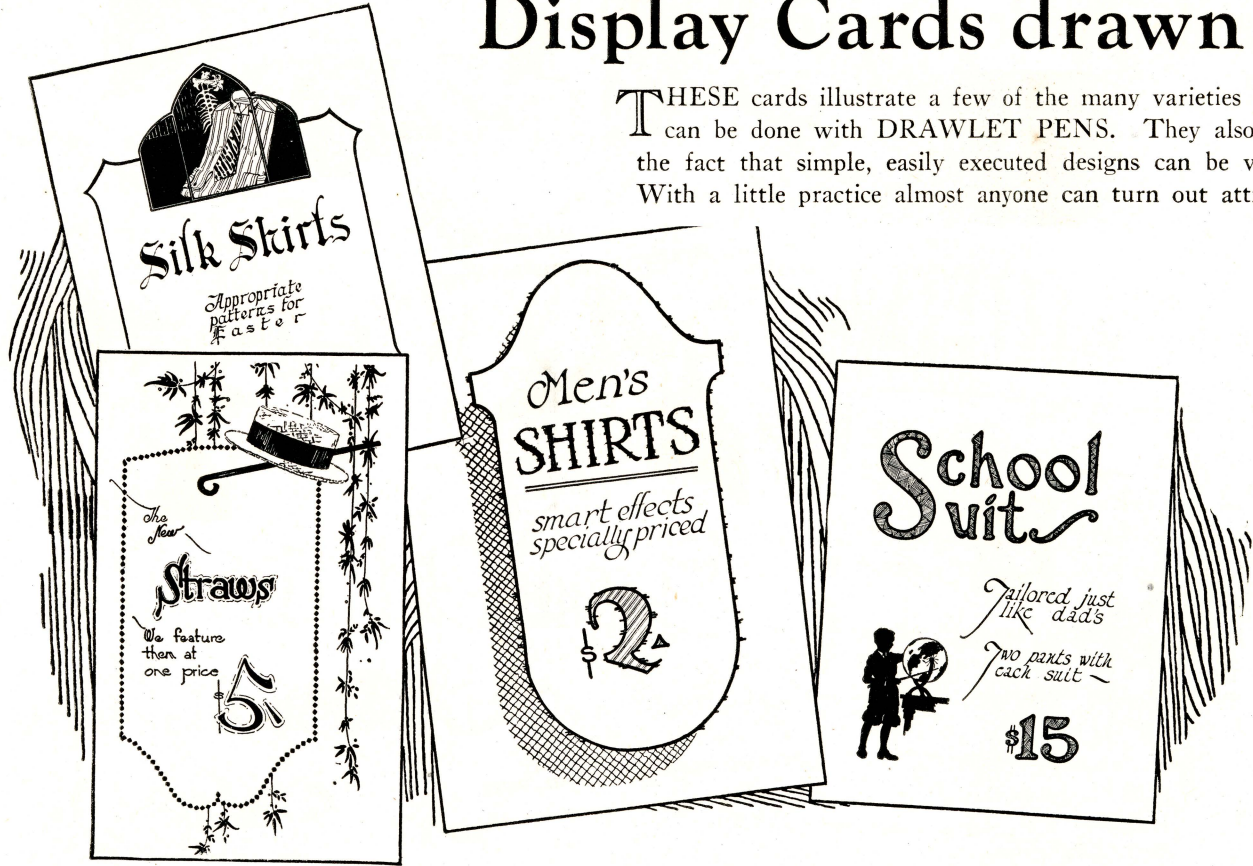
Radiolite Pen No. 12
Roman Tip

Orthophonic Pen No. 12
Modern Old English

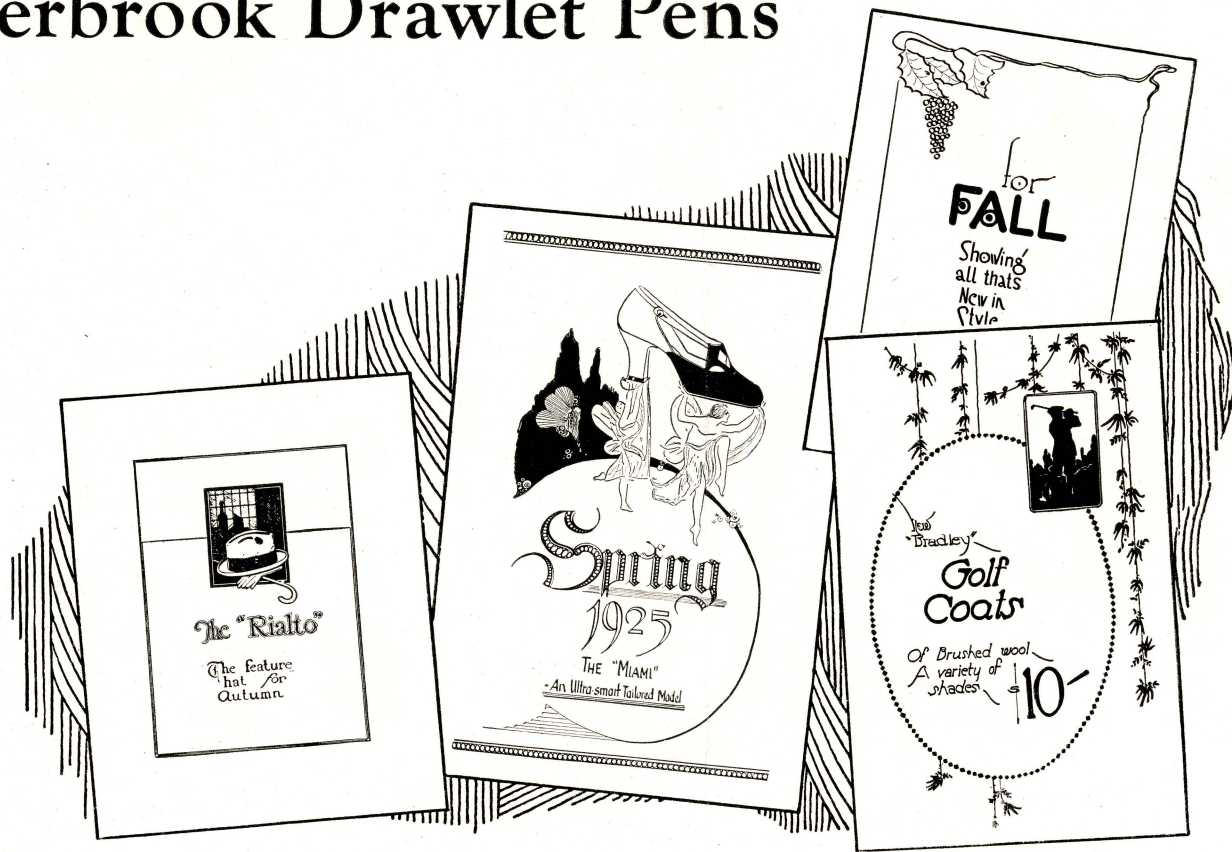
Campbell's Pen No. 13
Italic

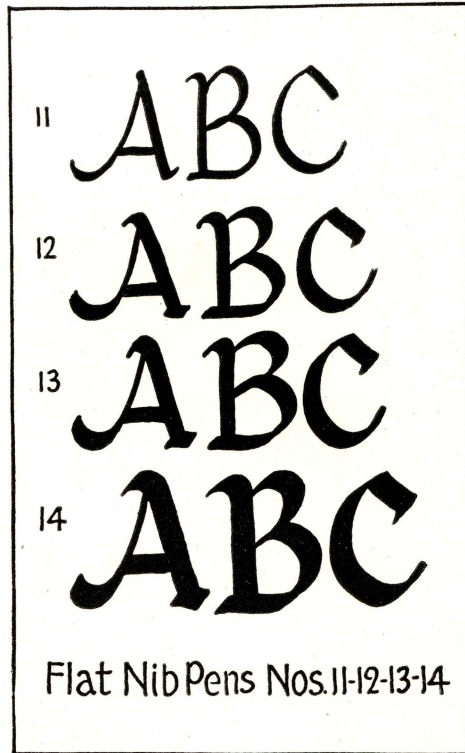
Display Cards drawn with

THESE cards illustrate a few of the many varieties of work that can be done with DRAWLET PENS. They also demonstrate the fact that simple, easily executed designs can be very effective. With a little practice almost anyone can turn out attractive work.



Esterbrook Drawlet Pens





Cut No. 3

CUT No. 4 shows the style of alphabet lettered with Nos. 11, 12, 13, 14, these pens have a flat point, right oblique slant slightly curved tip, which is the last word in pen perfection. They are wonderful for Roman, Old English or Italic text writing, or any stroke or letter that requires shading, shown on page seven.

In the Roman tipped lettering, the penholder is held with the tip pointing directly at the shoulder. For Old English and Italic the penholder points to the right of the shoulder, crossing near the center of the forefinger knuckle, with end of thumb and forefinger pressing penholder against the first joint of second finger. Cut No. 3 shows the four widths of pen strokes.

Cleaning Pens

Either dip points in water and dry with cloth, or use a regular writing pen point—a few light scrapes on the lettering pen points will clean off the rough dried sediment which collects, that prevents a free flow of ink or paint. Avoid jamming a perfectly good lettering pen point against the bottom of the color container, when dipping the pen, this eventually throws points out of tension



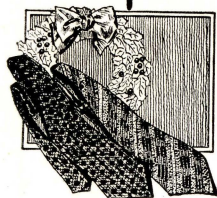
Drawlet Pen No. 12

Cut No. 4

Shaded Alphabet drawn with Drawlet Pen No. 12

Resilio Cravats

*He'll appreciate
gifts like
these*



\$3⁵⁰

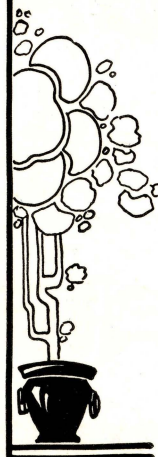
EXCELLENT ex-
amples of effec-
tive layouts combined
with fine workmanship.

Dainty SILK UNDIES

*for the
Graduate or
June Bride*

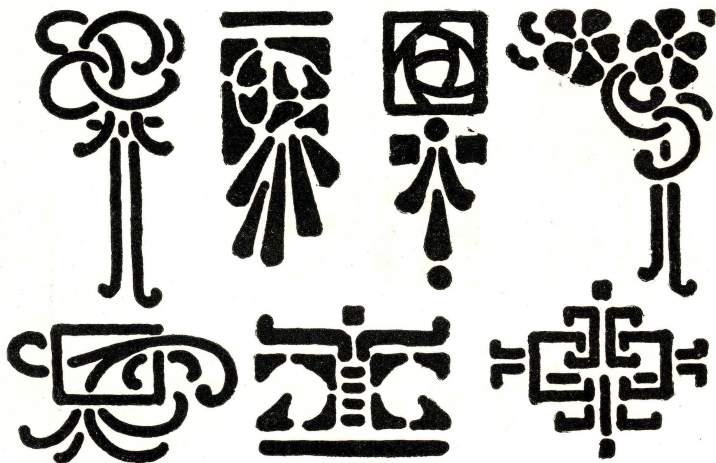
3⁹⁵

FIRST FLOOR



Borders & Ornaments

THERE is practically no end to the variety of borders that can be made with Drawlet Pens. It is only a matter of selecting new combinations of dots, lines, circles, etc. These few examples are merely illustrative of what can be done. New possibilities will present themselves to you constantly.



Suggestions for Teachers

THE illustrations on this page are strictly elementary. Their purpose is merely to suggest the wide range of uses to which Drawlet Pens can be put in school work. Many other plans and schemes will undoubtedly present themselves to teachers in other departments as well as to teachers of drawing.

Music for class singing can be placed on paper with great facility, and in a manner that makes it legible to classes in large auditoriums. The size of pen chosen is the only limit to the size scale that can be written.

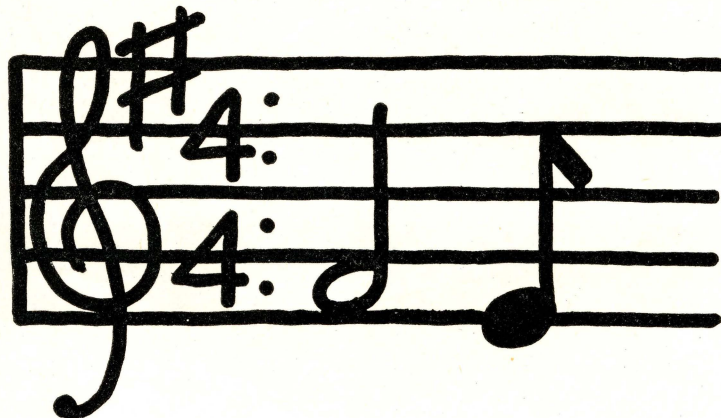
The large ink capacity will be especially appreciated in work of this nature.

4 + 5 = 9
my

Drawlet Lettering Pens

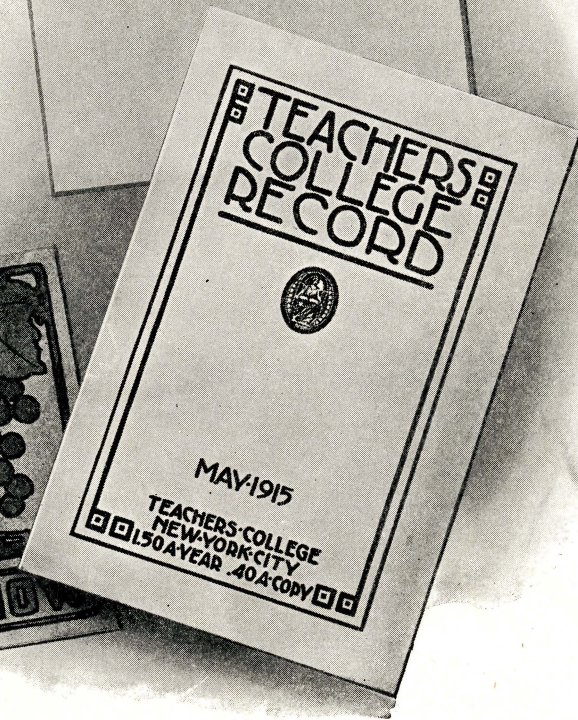
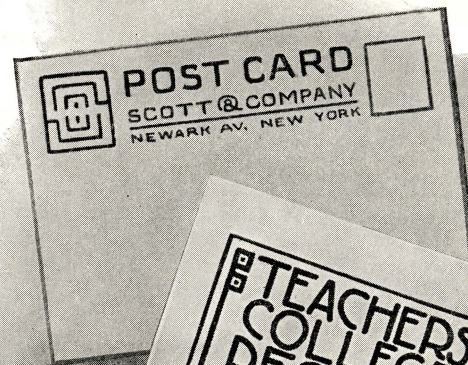
PRIMARY teachers also use Drawlet Pens for lettering "Flash cards," for reading, spelling, and arithmetic, etc. Any size card desired can be lettered readily if the right size pen is used.

The round nib pens are especially adapted for this work, as they can be used like a pencil—moving in any direction without blotting. They will either print or write the script and are excellent for bold line work.



Drawings

ESTERBROOK Drawlet Pens are very effective for conventional design Poster work, and they can be used just as strikingly for strong-line black and white work or with water-colors. With little practice the artist can turn out first class signs.



Complete Standard Equipment

for the

Card Writer and Commercial Artist

THOSE who have used pens for drawing and lettering purposes and know their superior speed, accuracy, and convenience will value this new line of Esterbrook Drawlet Pens as a distinct addition to their work tables.

Students and teachers, likewise, will find that with these pens, greater fields of endeavor are opened to them.

In the short time these pens have been on the market, they have clearly demonstrated their superiority over all other types of lettering pens. In addition—one of the 17 numbers is exactly right for any particular job of lettering.

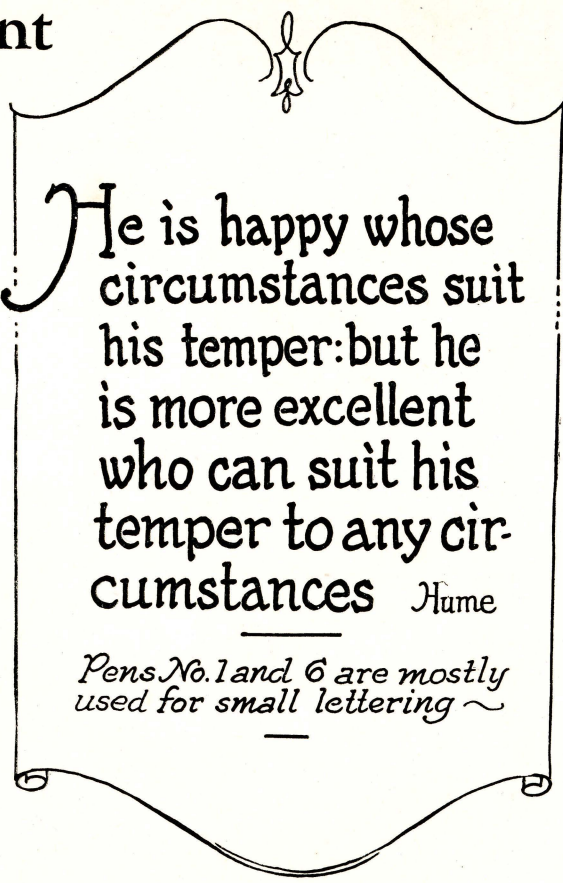
Any suggestions as to new fields of usefulness will be welcomed, and further information about these fine pens will be gladly given by

The Esterbrook Steel Pen Mfg. Co.

Camden, New Jersey

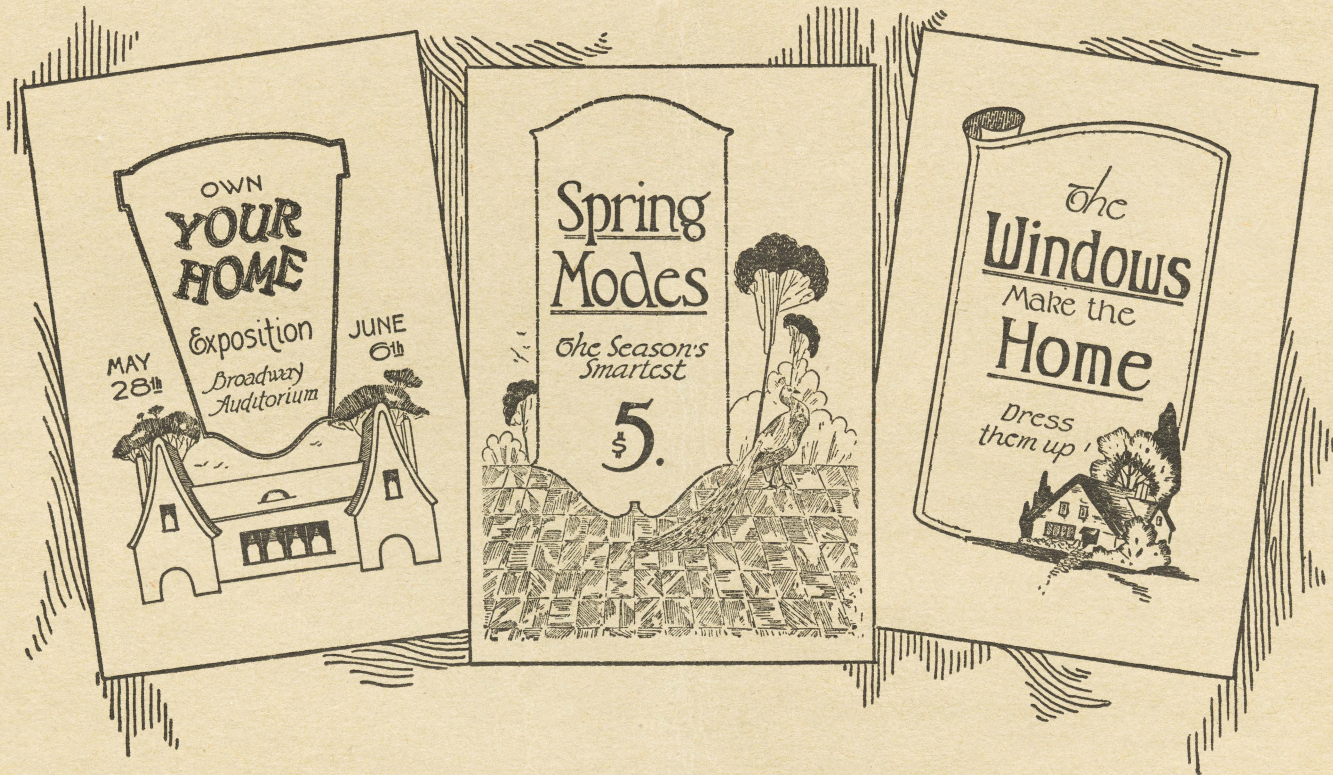
Canadian Agents

The Brown Bros. Ltd.—Toronto



He is happy whose
circumstances suit
his temper: but he
is more excellent
who can suit his
temper to any cir-
cumstances Hume

*Pens No. 1 and 6 are mostly
used for small lettering ~*



CONVINCING illustrations of effective
work done with DRAWLET PENS.

Printed in U. S. A.
by
Patterson & White Co.